DOCUMENT RESUME

ED 280 757 SO 017 720

AUTHOR Horowitz, Harold
TITLE The American Jazz Music Audience.
INSTITUTION National Endowment for the Arts, Washington, D.C.; National Jazz Service Organization, Washington, DC.
PUB DATE 86
NOTE 82p.
PUB TYPE Reports - Research/Technical (143)

EDRS PRICE MF01/PC04 Plus Postage.
DESCRIPTORS *Audiences; Concerts; Interviews; *Jazz; Music Education; Public Opinion; Research Problems; Statistical Surveys; Surveys

ABSTRACT

This publication reports the findings of research carried out in recognition of the need for an in-depth analysis of the U.S. jazz music audience in order to identify and assess ways to shape the future of jazz as part of the "Survey of Public Participation in The Arts" conducted in 1982. The research problem was to learn the size, characteristics, and boundaries of the jazz music public. Following an executive summary of the study and an introduction, the report is presented in nine chapters: (1) "Size of the Jazz Music Audience"; (2) "Audience Characteristics"; (3) "Performers of Jazz Music"; (4) "Performance Locations"; (5) "Residence Locations of the Audience"; (6) "Audience Crossover"; (7) "Demand and Barriers To Increased Attendance"; (8) "Number of Persons Who Like Jazz Music"; and (9) "Characteristics of Persons Who Like Jazz Music." Included are 19 tables related to the discussion. (KWL)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED280757

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Eunice Lockhart-Moss

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

THE AMERICAN JAZZ MUSIC AUDIENCE

By

HAROLD HOROWITZ
DIRECTOR OF RESEARCH
NATIONAL ENDOWMENT FOR THE ARTS

Published by

NATIONAL JAZZ SERVICE ORGANIZATION
WASHINGTON, D.C.
September 8, 1986

SO017208

BEST COPY AVAILABLE

Library of Congress Catalogue Number: 86-62518

This document reports the data on the American jazz music audience produced as part of the 1982 Survey of Public Participation in the Arts sponsored by the National Endowment for the Arts.

Published in Washington, D. C., September 8, 1986 by:

National Jazz Service Organization
1201 Pennsylvania Avenue, Northwest
Suite 720
Washington, D. C. 20004
(202) 393-8585

FORWARD

Since National Jazz Service Organization opened its doors in April, 1985 with a mandate "to nurture the enhancement of jazz as an American art form," we have stressed the necessity of building an infrastructure to strengthen jazz. The publication of this report, The American Jazz Music Audience, reflects our philosophy. Therefore, it is appropriate for National Jazz Service Organization to add this publication to its list of original documents designed to increase the body of knowledge about and for the jazz field.

This in-depth analysis of the American jazz music audience presents a new framework and perspective for identifying and assessing ways to shape the future of jazz. It will be of immense value to those charged with the responsibility of charting and directing its course.

The results of this research will have profound impact. It provides, for the first time in recent history, essential information for jazz artists, patrons, the music industry and trade, presenters, educators, and students. It is a solid foundation on which to build.

A key element in the ongoing success of National Jazz Service Organization is its ability to develop partnerships with others, like the National Endowment for the Arts, who share our vision. The American Jazz Music Audience is another example of our continuing partnership. The study that serves as the basis for this publication was made possible by the National Endowment for the Arts and this paper prepared for National Jazz Service Organization by its Director of Research, Harold Horowitz.

The Board, staff, and consultants of National Jazz Service Organization appreciate the opportunity to move this data on jazz from the shelf to the field.

David Baker
President
National Jazz Service Organization

PREFACE

In the Introduction section for this paper, there is a brief description of a meeting held at the Endowment in 1975 at which Endowment staff, panel members, and researchers tried to give answers to certain questions about jazz music. The 1975 meeting ended in frustration because reliable answers were not available.

Now, in September of 1986, we have good answers for many of those old questions. The Arts Endowment now has put into place a continuing Survey of Public Participation in the Arts that will produce ongoing trend lines about the audiences for jazz, other music, and for many other important art forms. In the future, good information for understanding the characteristics of our arts audiences will be available for the improvement of planning and policy decisions.

This paper on the American jazz music audience should put to rest the debate regarding the relative size of the audience for this art form. It is a very large audience: 54 million people, or nearly one-third of our adult population.

We have gained some interesting insights into the audience for jazz. The audience is well educated. While white audiences outnumber black audiences, the rate of participation for blacks is 50% greater than for whites. And, the jazz audience is young; over two-thirds of the audience is under thirty-five. Listening to music recordings is the most widespread form of jazz music participation. But while the audience for jazz records is twice the size of the audience for live performance, it is only 10% larger than radio or television audiences. These multiple forms of participation, the relative youth of this audience, and its broad racial base suggest a strong potential for expanding the reach of this truly American art form.

F.S.M. Hodsoll
Chairman
National Endowment for the Arts

TABLE OF CONTENTS

EXECUTIVE SUMMARY	1
INTRODUCTION	6
SIZE OF THE JAZZ MUSIC AUDIENCE	12
AUDIENCE CHARACTERISTICS	18
PERFORMERS OF JAZZ MUSIC	23
PERFORMANCE LOCATIONS	29
RESIDENCE LOCATIONS OF THE AUDIENCE	32
AUDIENCE CROSSOVER	40
DEMAND AND BARRIERS TO INCREASED ATTENDANCE	46
NUMBER OF PERSONS WHO LIKE JAZZ MUSIC	55
CHARACTERISTICS OF PERSONS WHO LIKE JAZZ MUSIC	59

EXECUTIVE SUMMARY

The Introduction section describes how a number of questions were raised about the jazz music audience by the Arts Endowment's Music Program staff and panel members. It is now possible to put forward answers to many of the questions using data collected in 1982 by means of the Endowment's Survey of Public Participation in the Arts.

How many persons make up the jazz music audience by attending live performances, or by means of TV, radio broadcasts, and recordings?

About 16,000,000 adults (18+ years) attended a live jazz music performance in the twelve months leading up to their survey interviews in 1982. Roughly double this number participated during the same period in each of the media of TV, radio, and recordings. The largest audience, by a small margin, was for listening to jazz music recordings. When double counting is considered, because of participation in two or more of these activities, the unduplicated total jazz music audience was about 54,000,000 persons or nearly one-third of all American adults. (For more details see pages 12 to 17.)

What are the characteristics of the jazz music audience?

Jazz music audiences are generally up-scale in terms of household income and education. They also tend to be fairly young; and somewhat more likely to be male than female. The participation rates for Black persons are much greater than for white persons. However, the actual numbers of whites in the audience are much greater because of the larger white population base. (For more details see pages 18 to 22.)

Who plays jazz music and what are their characteristics?

The survey data cover primarily amateur performers who play before the public as a form of participation in jazz music. The number of such performers of jazz music is about as large as the number of performers of classical/chamber music. Approximately 1,300,000 adults performed jazz music before a public in the year preceding the interviews. Most of these performers were white and about half were in the 18-24 age group. (For more details see pages 23 to 28.)

Where do people attend live performances of jazz music?

Most persons hear live jazz music performances in concert halls or auditoriums, in night clubs or coffee houses, and in parks or open-air facilities. Each of these three groups of performance places was mentioned by 20 percent or more of attenders. (For more details see pages 29 to 31.)

Where in the U.S. does the jazz audience live?

The place of residence of the people who make up the jazz music audience is very urban as determined by two different approaches to geographic analysis. For example, 13 percent of persons who live in central cities of metropolitan areas attend performances compared with 6 percent of persons who live outside metropolitan areas and 4 percent of persons who live on rural farms. These relationships are roughly similar for media participation as well. The western region has the highest participation rates but the southern region, by virtue of its large population base, has the greatest number of persons in its jazz music audience. (For more details see pages 32 to 39.)

Does the jazz music audience crossover the audiences for the other performing arts?

There are positive correlations and crossovers between the audiences for jazz music, both live and via the media, with classical/chamber music, opera, musical plays and operettas, non-musical plays, ballet, and with visiting art museums. However, these are generally weak. The largest crossover of the jazz music live performance audience is with the audience for live musical plays and operettas. (For more details see pages 40 to 45.)

Does the public want more opportunities to attend jazz music performances? What barriers are mentioned?

The number of persons who said they wanted to attend more jazz music performances is about twice as large as the audience that did attend. The number of persons who did not attend but said they wanted to is three times as large as the number of attenders who wanted to do more. The four leading barriers to increased attendance mentioned were: 'not enough time,' 'cost,' 'not available,' and 'too far to go.' The two distance related reasons were cited by 22 percent and 13 percent respectively. About 60 percent of the persons who want to attend more jazz music performances are in the 18-24 age group which suggests a participation demand that may persist for a long time. (For more details see pages 46 to 54.)

How many persons like jazz music?

About 26 percent of American adults in 1982 said they like jazz music. This is about the same as the percentage that said they liked classical/chamber music. However, 7 percent said they liked classical/chamber music best of all musics compared to 3 percent who said they liked jazz music best of all. (For more details see pages 55 to 58.)

What are the characteristics of the people who like jazz music?

The persons who said they like jazz music are not as highly concentrated in the younger age groups as are attenders of live

jazz music. Nevertheless, the proportions of persons who said they like jazz music declines with increasing age. On the other hand, the proportions of persons who said they like jazz music increases with increasing levels of education. This relationship with increasing educational levels holds for persons of all of the races. (For more details see pages 59 to 69.)

Thanks to the Survey of Public Participation in the Arts, it is possible to present good statistical information to support the answers to these questions. As the following pages show, the American jazz music audience is complex and difficult to describe in a few words. There are many patterns in this audience and it includes people from all walks of life in terms of age, sex, race, household income, education, and residence location.

A one line answer might be that this audience is quite large, and mostly--young, white, well educated, and from high income level households. This one line answer is technically correct as a description of the 'typical' audience, but it fails to adequately explain the diversity and patterns of the audience populations that show up in the data tables. There just is not a short and easy way to describe the American jazz music audience.

INTRODUCTION

This paper fulfills an assignment that started soon after I joined the Arts Endowment staff in May of 1975. At that time, Walter Anderson and Ralph Rizzolo, the Director and the Assistant Director of the Music Program, came to see me about a research project on the jazz music audience. They were engaged in a continuing discussion with Billy Taylor, then serving as a member of the National Council on the Arts, and with members of the Jazz/Folk/Ethnic Section of the Music Advisory Panel. The research problem they presented was to learn the size, characteristics, and boundaries of the jazz music public.

A day was set aside for discussion of this subject. On August 1, 1975, in one of the conference rooms of the Arts Endowment, Walter Anderson, Ralph Rizzolo, and I met with Billy Taylor; David Baker, who was then the Co-chairman for Jazz Music in the Jazz/Folk/Ethnic Section; and Jimmy Owens, a member of the Section; and with four research people who were studying jazz music--Richard A. Peterson, Vanderbilt University; K. Peter Etzkorn, University of Missouri; David G. Berger, Temple University; and Philip Ennis, Wesleyan University. I recall that it was a frustrating day because so little statistical information was known to us that we were able to answer very few questions about the size or the characteristics of the audience. Some very strong feelings were expressed but there

were no facts. For example, Billy Taylor argued that the radio audience for jazz music was by far the largest, but we did not have the data to confirm his view. Out of this meeting came several recommendations of initial steps for research that the Endowment could undertake. A small exploratory project was called for to collect and organize the information in the Music Programs own files, including proposals, grants, and final reports concerned with jazz music. From the Program files, we were to begin to develop a taxonomy of audience types and performance locations. In addition, at Billy Taylor's urging, first steps were to be taken towards acquiring more information on the audience for jazz music by collecting and analyzing listener data that might be available through radio stations and service organizations in the media fields.

In the following year, the place of jazz music was reorganized in the Endowment's Music Program. The Jazz/Folk/Ethnic Section was split apart and jazz became a separate category with its own panel within the Music Program. Folk music was moved into a new Folk Arts Program. There were more conversations with the Jazz Music Panel about the research that should be done. In 1978, a contract was awarded to The BLK Group, Inc. after a competitive selection process. This organization, headquartered in Washington, was commissioned to undertake a study along the lines proposed in the August 1, 1975 meeting. The BLK Group started digging into the Endowment's old files and interviewing people in the media fields, jazz service organizations,

radio and television stations. A great deal of assistance was given by Robert Gordon, the Endowment's Jazz Music Program Specialist. The report that was delivered fell far short of answering all of the questions, but it was a useful step. The report and the difficulties encountered in its preparation made very clear that a systematic data collection approach was necessary and that there were no easy shortcuts through the use of existing application files or other data sources which had been created for other purposes.

At about the time The BLK Group report was submitted, an opportunity to use a more systematic approach for collecting information to answer some of the questions of the jazz panel was becoming available to us. The Arts Endowment had started into a long-term program of research which we call the Survey of Public Participation in the Arts. This is a large sample survey of the adult American population selected on a probability basis. The plan calls for repeated surveys at regular intervals so that trends can be charted about many aspects of participation in the arts. A considerable amount of time was spent on the planning and the preliminary experimental testing of the program. The experience of that stage of the research is a story in itself. However, the first nationwide survey was mounted during 1982. Each month in 1982, the U.S. Census Bureau conducted about 1,500 interviews on our behalf. The full sample

for the year 1982 consists of 17,254 interviews of adults (18 years and over).

The information collected in the Survey of Public Participation in the Arts is broad and covers many art forms and leisure activities. There is also extensive demographic and geographic detail. The data files from the 1982 survey have been put to many types of analysis since they became available last year. The computer data tape is available for use by all researchers. A technical overview report has been prepared by the Survey Research Center of the University of Maryland and is available through the ERIC system at many university and public libraries. It is called, Robinson, John P., et.al., "Public Participation in the Arts: Final Report on the 1982 Survey," prepared in fulfillment of Grant 12-4050-003, Research Division, National Endowment for the Arts by the Survey Research Center, University of Maryland, October 1985 (Revision of January 1986). ERIC Document No. ED 256-682.

A comparable survey was conducted in 1985. We have the data from that survey but at the present time it is still in the stages of cleaning, processing, and preliminary analysis. It will probably be early in 1987 before we have the opportunity to make comparisons between 1982 and 1985. So, all of the data that are discussed in this paper reflects the interviews conducted in the 1982 survey.

The persons interviewed comprise a scientific sample of the U.S. adult population drawn by the Census Bureau's computer from lists of household addresses that were compiled in the Decennial Census. Based on probability theory, the typical national percentage estimates from this survey are accurate to +/-1 percent.

A final technical comment is necessary concerning the definition of jazz music used in the survey. There were two different approaches. For the questions about attending live performances, watching on TV, listening to radio, listening to recordings, and playing jazz the Census Bureau's interviewers were specifically instructed in writing to allow respondents to define jazz in their own way. However, in the cases of the questions about musics liked and musics liked most of all, the Census Bureau's interviewers showed a flashcard to the respondents that listed 13 music genre. The respondents answers were recorded by the interviewers. So, for the music preference questions the respondents mentioning jazz were isolating their choices from the other genre. Respondents were also allowed to name music genre that were not on the flashcard and these mentions were recorded by the interviewers. The results for the 13 music genre and the other mentions are shown in Table 14.

The tables included in the paper were generated through the Research Division's own computer facilities using the computer data tape of interviews prepared by the Census Bureau. The data

processing was performed by Jetta L. Whittaker, an Arts Management Fellow assigned to the Research Division, who worked under the direction of Tom Bradshaw of the Research Division staff. Pat Sabo is responsible for the beautifully organized and typed tables and text.

Special thanks are owed to Dr. Carol Keegan for a careful reading of a rough draft and constructive suggestions. Helpful comments and suggestions were also provided by Antoinette Handy, Kate L. Moore, and A. B. Spellman.

HOW MANY PERSONS MAKE UP THE JAZZ MUSIC AUDIENCE BY ATTENDING LIVE PERFORMANCES, OR BY MEANS OF TV, RADIO, AND RECORDINGS?

The 1982 Survey of Public Participation in the Arts found that in the 12 months leading up to the interviews:

- about 10 percent of the adult population attended a live performance,
- about 18 percent of the adult population watched a jazz performance on television,
- about 18 percent of the adult population listened to jazz music on radio,
- about 20 percent of the adult population listened to jazz music recordings.

The full adult population (18 years and older) in 1982 was 164,575,000 persons. So these rates of participation work out to:

- the number of persons who attended a live jazz performance was about 16,200,000,
- the number of persons who watched a jazz performance on TV was about 29,000,000,
- the number of persons who listened to jazz music on radio was about 28,700,000 persons,
- the number of persons who listened to jazz music recordings was about 32,000,000.

There is some double counting in these numbers since many persons did more than one of these four activities. <u>The unduplicated total jazz audience for these four activities determined in the survey was 53,700,000 persons</u>. Table 1 gives the details and also gives the breakdown each of these four activities to show the numbers of persons who also do one or more of the other activities.

This information is expanded again in Table 2, which shows all of the possible jazz audience combinations. The public that did none of these four jazz music activities is 67.4 percent of

the adult population or 110,900,000 persons. Table 2 shows every possible combination of participating or not participating in one, two, three, or four of the jazz music audience possibilities. The largest audience among these possibilities is the TV only audience, which is 5 percent of the public or 8,200,000 persons. Second largest is the audience group that said yes to TV, radio, and records but did not attend live performances. This group was 3.8 percent of the adult population or 6,300,000 persons. The group that said yes to everything--attend live performances, watch on TV, listen to radio, and listen to recordings was 2.9 percent of the adult population or 4,800,000 persons. The audience for jazz music on radio that does not participate in any other way is tied for the third largest audience with the audience for radio and recordings combined. The TV only audience of 8,200,000 persons and the recordings only audience of 6,300,000 are the largest of the non-attending live performance audiences. By combining and adding the totals shown in Table 2, you can construct the numbers that were shown on Table 1 or make other combinations that you may find interesting. The right hand side of Table 2 includes all of the combinations in which there was a yes answer to attending live performances, the sum of this column adds up to the 16,200,000 persons Table 1 shows as the attenders of live performances.

With the data in these two tables, we can now try to answer Billy Taylor's question about the size of the jazz music

audience on radio. It is not the largest audience, as he suspected. The people who listen to jazz music records comprise the largest jazz music audience. Next, are the people who watch jazz performances on TV. The radio audience follows closely behind the TV audience and is substantially greater than the audience for live performances.

In fairness, we must remember that Billy Taylor's assumptions and questions were presented in 1975. These data were obtained in 1982. The answers given above might be different for 1975 if the equivalent data were available. Perhaps the radio audience for jazz music was larger in 1975 than the TV audience. We do not know. Data trends will not become available until after the Survey of Public Participation in the Arts is repeated several times. They will start with 1982, the first survey year. We may never know the situation as of 1975. In 1982, however, the radio audience stands out as the one of the four that has the most uniformity in terms of household incomes and educational attainments, if not as the largest.

For perspective, it is interesting to compare some of these results for jazz music with the corresponding results for classical/chamber music. In the same 1982 reference period, about 21,000,000 attended a live classical/chamber performance, about 41,000,000 watched on TV, about 33,000,000 listened on radio, and about 36,000,000 listened to records. The greatest

differences between the two art forms were found for live performances and watching TV where the classical/chamber audiences were about a third greater than for jazz. For the radio and recordings audiences the differences were only about 10 percent greater for classical/chamber.

Table 1

THE JAZZ MUSIC AUDIENCE IN 1982

	No. of Persons	Who Also:	No. of Persons
Attend Live Jazz Performances	16,200,000	Watch TV	8,100,000
		Listen to Radio	9,400,000
		Listen to Records	10,500,000
Watch Jazz on TV	29,000,000	Attend Live Performances	8,100,000
		Listen to Radio	14,400,000
		Listen to Records	16,800,000
Listen to Jazz on Radio	28,700,000	Attend Live Performances	9,400,000
		Watch on TV	14,400,000
		Listen to Records	19,100,000
Listen to Jazz Records	32,000,000	Attend Live Performances	10,500,000
		Watch on TV	16,800,000
		Listen to Radio	19,100,000
Unduplicated Total Jazz Audience (over 18 years old)	53,700,000		

Table 2

JAZZ AUDIENCE COMBOS - LIVE PERFORMANCES AND THE MEDIA

No	Attend Live		Yes	Attend Live	
No	TV	67.4%	No	TV	1.8%
No	Radio	(110,900,000)	No	Radio	(3,000,000)
No	Records		No	Records	
No	Attend Live		Yes	Attend Live	
Yes	TV	5.0%	Yes	TV	.4%
No	Radio	(8,200,000)	No	Radio	(700,000)
No	Records		No	Records	
No	Attend Live		Yes	Attend Live	
Yes	TV	1.4%	Yes	TV	.6%
Yes	Radio	(2,300,000	Yes	Radio	(1,000,000)
No	Records		No	Records	
No	Attend Live		Yes	Attend Live	
Yes	TV	3.8%	Yes	TV	2.9%
Yes	Radio	(6,300,000)	Yes	Radio	(4,800,000)
Yes	Records		Yes	Records	
No	Attend Live		Yes	Attend Live	
No	TV	3.3%	No	TV	.6%
Yes	Radio	(5,400,000)	Yes	Radio	(1,000,000)
No	Records		No	Records	
No	Attend Live		Yes	Attend Live	
No	TV	3.3%	No	TV	1.6%
Yes	Radio	(5,400,000)	Yes	Radio	(2,600,000)
Yes	Records		Yes	Records	
No	Attend Live		Yes	Attend Live	
No	TV	3.5%	No	TV	.9%
No	Radio	(5,800,000)	No	Radio	(1,500,000)
Yes	Records		Yes	Records	
No	Attend Live		Yes	Attend Live	
Yes	TV	2.5%	Yes	TV	1.0%
No	Radio	(4,100,000)	No	Radio	(1,600,000)
Yes	Records		Yes	Records	

WHAT ARE THE CHARACTERISTICS OF THE JAZZ MUSIC AUDIENCE?

There are many similarities, but some important differences in the characteristics of jazz music audiences for the four different kinds of activities. The details are laid out in Table 3.

The design of Table 3 requires some explanation because it contains a lot of information that can be combined in various ways. The top row of numbers is for the full adult population (18 years and older) which in 1982 comprised 164,575,000 persons. Of these, 10 percent attended live events, 18 percent watched on TV, 18 percent listened on radio, and 20 percent listened to recordings. Below the full adult population, five different demographic characteristics are shown: household income, age, sex, education, and race. Each of these is broken down into a number of subdivisions. The second column shows the number of persons in each one of the demographic characteristic subdivisions. The participation rates for the four kinds of jazz music activities refer to the proportion of persons in each of the subdivisions that participated in an activity. With this arrangement, it is possible to compare the rates of participation for each kind of activity by every characteristic strata. If one wishes, it is easy to convert these rates into actual populations by changing the rates to a decimal (divide by 100) and multiplying by the number of persons in the strata.

A quick glance at the table shows that the jazz music audiences are generally very up-scale in terms of household income and in terms of education. They also tend to be fairly young; and somewhat more likely to be male than female. They are decidedly more Black than white in terms of participation rates. However, the number of Black persons in 1982 was 17,470,000, while the number of white persons was 143,355,000, so the number of participating white persons is much larger than Black. For example, 15 percent of the Black adult population responded to the interviewers that they attended a live jazz music event in the prior 12 months compared to 9 percent for the white adult population. In terms of numbers of persons, this works out to about 2,600,000 Black persons compared with 12,900,000 white persons.

Looking at the household income data, it is interesting that the differences in the participation rates of listeners to jazz music on radio differ very slightly by household income. It is 16 percent for persons with household incomes of under $5,000, ranging up to 20 percent for persons with household incomes of $50,000 and over. This is the smallest of the ranges of participation rates for all characteristics in Table 3. Attending live events and watching TV have ranges of about twice the participation rate for the upper income group compared with the lowest income group; while the range for listening to jazz music records is about two and a half times--from a 13 percent

participation rate for persons with household incomes under $5,000 to 30 percent for persons with household incomes of $50,000 and over.

The data for the age characteristic groups show a number of very interesting differences. Clearly, the participation rate of the youngest age groups is substantially greater than that of the older age groups. Only a very small fraction of the oldest age group attends live performances of jazz music, while the both 18-24 and 25-34 year olds are substantially above the average attendance at live events of 10 percent. Age differences are not quite as important in the other three forms of jazz music participation. In fact, the range for watching on TV is fairly narrow (if the most elderly group is excluded), and the 55-64 year age group shows a participation rate for watching jazz music performances on TV of 20 percent--2 percent over the average of 18 percent. Differences in participation rates for listening on radio or listening to recordings are also not as sharply divergent by age groups as is attending live events.

The participation rates of men are greater for each of the four jazz music activities than for women. However, the female population was about 10 million more persons than the male population in 1980, so the number of men and women works out to be about the same.

The data on education show that the jazz music audience for live performances is decidedly up-scale--20 percent of the

people whose highest educational attainment was graduate school said that they attended at least one live jazz performance in the year preceding their survey interview. At the other end of the scale, only 1 percent of the persons whose highest educational attainment was grade school graduation attended a live jazz performance. Furthermore, there is a very big jump between levels of the participation rates for live performances for people who attend college and those who do not. For the TV audience, the sharpness of the boundary is not as great between persons who have attended college and those who have not. The same is true for the persons who listened on radio, or listened to recordings; although the ordering of participation rates is in the same direction.

Blacks participate in all four kinds of jazz activities at a rate about double that of whites. However, the population base for whites is so much larger that white persons are the most numerous in terms of actual numbers of attenders or participants. Members of the 'other' race, which in this survey can be interpreted as mostly Native Americans and Asian Americans, have participation rates closer to those of the white than the Black races.

Table 3

KEY DEMOGRAPHIC CHARACTERISTICS OF JAZZ MUSIC AUDIENCES
(Participation Rate)

Characteristic	Number of Persons	Attend Live Events	Watch on TV	Listen on Radio	Listen to Records
Full Adult Population	164,575,000	10%	18%	18%	20%
Household Income:					
Under $5,000	14,018,000	8%	13%	16%	13%
$5,000-$9,999	22,522,000	8	12	19	15
$10,000-$14,999	25,995,000	8	15	16	17
$15,000-$24,999	41,981,000	9	20	19	22
$25,000-$49,999	38,060,000	12	22	19	24
$50,000 and over	7,518,000	17	26	20	30
Not ascertained	14,481,000	10	22	19	22
Age:					
18 - 24	28,641,000	18	18	25	27
25 - 34	38,622,000	15	23	26	28
35 - 44	27,471,000	8	17	16	18
45 - 54	22,267,000	7	19	17	19
55 - 64	21,995,000	5	20	14	16
65 - 74	15,949,000	2	12	8	10
75 - 96	9,630,000	1	4	2	1
Sex:					
Male	77,537,000	10	20	21	21
Female	87,038,000	9	17	16	19
Education:					
Grade school	18,792,000	1	5	7	5
Some high school	21,285,000	4	10	12	12
High school graduate	61,709,000	7	17	16	17
Some college	32,057,000	15	22	21	26
College graduate	17,155,000	19	26	27	32
Graduate school	12,361,000	20	36	34	39
Race:					
Black	17,470,000	15	28	36	36
White	143,355,000	9	17	16	18
Other	3,750,000	9	21	23	20

WHO PLAYS JAZZ MUSIC AND WHAT ARE THEIR CHARACTERISTICS?

The survey included questions about the public's personal activities in the performance or presentation of the arts. The arts activities the public does itself as amateurs or hobbyists indicate a very strong personal involvement. In the cases of the performing arts activities, the questions asked included an important phrase, 'before the public.' This qualification was put in as a screen so that only persons with some degree of skill might respond. There were questions on the performance of classical music before the public and on the performance of jazz music before the public in the year preceding the interviews. About 0.9 percent of the adult population indicated that they had performed classical music before the public. Nearly the same, 0.8 percent, said that they had performed jazz music before the public. Multiplied by the population base of 164,575,000 persons, the estimates work out to 1,480,000 adults playing classical music and about 1,300,000 adults performing jazz music before the public. These performers include both amateurs and professionals. The proportion of professional performers in the sample was probably very small and cannot be broken out separately. Recalling that the American Federation of Musicians has about 330,000 card holders in the U.S., the numbers of performers estimated from the survey must be interpreted as largely amateur performers.

Before subdividing the population of performers to examine some of the detailed demographic characteristics, we should caution about statistical matters. The participation rate for performers of jazz music before the public is less than a tenth of the number of persons attending live performances and less than one in twenty of the number of persons listening to recordings. Since the sample of performers is so small, the possibilities for breaking down the data to examine fine details are much more limited than they are for the audiences of the four activities previously considered. Nevertheless, the calculated sampling error for the participation rate of playing jazz music before the public is very small (+/-0.11 percent at the 95 percent confidence level). The calculation considers both the observed sampling error and the design effect error reflecting the field data collection in 12 monthly increments. In other words, the participation rate of 0.8 percent and the estimated 1,300,000 persons are fairly reliable statistics. Nevertheless, the small number of cases limits the possibilities for subdividing because some of the subdivisions will have too few cases for any estimates.

In Table 4, the key demographic characteristics of jazz music performers are displayed in a format similar to the one used in Table 3 for persons who participate through attending live events and the media. In many respects, the tendencies for performers are generally similar to what we find for the

participants in the four activities in Table 3. But again, there are some differences.

For the household income characteristic, participation is much greater in the high-household income groups than in the low-income groups. This corresponds closely to the general tendencies shown in Table 3.

For the age characteristic, participation of the youngest group--the 18-24 year olds--is substantially greater than that of the older age groups. About half of all of the persons who performed jazz music before the public are in the 18-24 age group.

The result for men shows a participation rate that is double that of women. The greater population base for women is not enough to compensate for this large difference in participation rates as it was in the cases of the audience activities in Table 3. As a result, the data indicate that more than twice as many men performed jazz music before the public as did women.

The distribution of participation rates by education again follows the patterns that we saw in Table 3. Persons with educational attainments up through grade school participate as performers at a rate of only 0.1 percent; which is less than one-tenth the rate found for persons with college educations.

The information on the characteristics for race shows differences that may seem surprising in relation to the information found in Table 3. The participation rate for

performance of jazz music before the public by whites is substantially greater than that for persons of the Black race. The estimated numbers of persons performing music by the three races are:

Black	90,000
White	1,182,000
Other	9,000

Disregarding our own wise caution about fine breakdowns of these data, the temptation of looking through a stronger magnifying glass at the data for performers by race and age is irresistible. It is obvious that we are not able to do this well because there are not enough cases to make estimates for twenty of the cells in the following text table. Without any claims for statistical merit, here is what we find:

Age	White		Black		Other	
18-24	2.4%	574,000	1.1%	40,000	1.1%	9,000
25-34	.8	273,000	.6	26,000	-	-
35-44	.4	100,000	.6	17,000	-	-
45-54	.5	94,000	-	-	-	-
55-64	.4	70,000	.4	7,000	-	-
65-74	.5	71,000	-	-	-	-
75-96	-	-	-	-	-	-

Of all the demographic comparisons of jazz music participation by race in this paper, it is only for performers that the Black participation rate does not exceed the participation rates for the white and the other races. Furthermore, the rate of jazz music performance participation for white persons of ages 18-24 is 2.4 percent compared with 1.1 percent for Black persons. This is a greater participation difference than we see in Table 4 for all whites (0.8 percent) compared to all Blacks (0.5 percent).

Table 4

KEY DEMOGRAPHIC CHARACTERISTICS OF JAZZ MUSIC PERFORMERS
(Amateur and Professional)

Characteristic	Number of Persons	Participation Rate for Jazz Performance	Number of Persons
Full Adult Population	164,575,000	.8%	1,281,000
Household Income:			
Under $5,000	14,018,000	.4	171,000
$5,000-$9,999	22,522,000	.6	124,000
$10,000-$14,999	25,995,000	.7	174,000
$15,000-$24,999	41,981,000	.5	219,000
$25,000-$49,999	38,060,000	1.1	432,000
$50,000 and over	7,518,000	1.1	79,000
Not ascertained	14,481,000	.6	82,000
Age:			
18 - 24	28,641,000	2.2	623,000
25 - 34	38,622,000	.8	299,000
35 - 44	27,471,000	.4	117,000
45 - 54	22,267,000	.4	94,000
55 - 64	21,995,000	.4	77,000
65 - 74	15,949,000	.4	71,000
75 - 96	9,630,000	-	-
Sex:			
Male	77,537,000	.8	906,000
Female	87,038,000	.4	375,000
Education:			
Grade school	18,792,000	.1	15,000
Some high school	21,285,000	.3	73,000
High school graduate	61,709,000	.6	382,000
Some college	32,057,000	1.6	522,000
College graduate	17,155,000	.9	149,000
Graduate school	12,361,000	1.1	140,000
Race:			
Black	17,470,000	.5	90,000
White	143,355,000	.8	1,182,000
Other	3,750,000	.2	9,000

WHERE DO PEOPLE ATTEND LIVE PERFORMANCES OF JAZZ MUSIC?

The questionnaire used in the 1982 Survey asked about the kind of place where performances were attended. Of those respondents who reported only attending a jazz performance, 29 percent indicated that they attended performances in a concert hall or auditorium; 23 percent indicated a night club or coffee house as the kind of place where they attended; and 20 percent reported that they attended their performances in parks or open-air facilities. All of the mentioned types of facilities where jazz music performances were attended are listed in Table 5 with the corresponding percentages.

Jazz music fans will not be surprised at the importance of night clubs and coffee houses as the setting for jazz music performances. For the six performing arts the survey covered (including classical music, opera, musical plays and operettas, plays, and ballet) the night club/coffee house setting was also mentioned only by attenders of classical/chamber music--probably for chamber music, and for musicals, and plays. In each of these three art forms, the proportion of responses was very small for attending at a night club/coffee house compared to jazz.

Some persons who attend live jazz performances also attend performances of other performing arts. Of the respondents who reported attending a jazz performance in addition to any of the other performing arts, 51 percent mentioned attending

performances in a concert hall or auditorium (but not necessarily jazz music); 30 percent mentioned attending performances in a night club/coffee house (again, not necessarily jazz). These responses are listed in the second column of data in Table 5. The first column of percentages is for the audience that attends only jazz music performances. These numbers add to 101 percent (because of rounding). The percentages in the second column are for persons who attend other performing arts in addition to jazz music. These percentages add to well over 100 percent because of multiple choices (jazz and the other kinds of performing arts attended).

Table 5

WHERE JAZZ PERFORMANCES WERE ATTENDED

	Attend Only Jazz	Attend Jazz and Other Performing Arts
Concert Hall/Auditorium	29%	51%
Night Club/Coffee House	23	30
Park/Open Air Facility	20	31
College/University Facility	12	31
Theater/Dinner Theater	10	36
Other Facilities	3	3
Elementary/High School Facility	2	9
Church Facility	1	8
Library Facility	1	3
Art Gallery/Museum	0	16

WHERE IN THE U.S. DOES THE JAZZ AUDIENCE LIVE?

The answer to this question depends a lot on how you approach it. If your question is about cities or rural areas, there are two ways to cut the data and examine the details. It is also possible to answer on a regional basis and in terms of the large cities. The data for these four approaches are presented in Tables 6 and 7.

Before starting out to examine the distribution of the jazz music audience in metropolitan areas and urban areas, we have to make sure of what is meant by these terms and by their opposites--outside metropolitan areas and rural areas. The U.S. Census Bureau has precise definitions for these terms and they determine the way the survey data are organized. A Standard Metropolitan Statistical Area (SMSA) is a bounded region that was defined by the Office of Statistical Policy, Bureau of the Budget, for the 1970 Census of Population. Each SMSA must include at least one city with 50,000 or more; or several cities with contiguous boundaries and comprising, for general economic and social accounting purposes, a single community of at least 50,000. The boundaries of a SMSA are always county lines except in New England and Hawaii where special rules are followed because the county form of political subdivision is not used. SMSA-Not Central City is the ring around the central city(ies) within the boundaries of the SMSA. This translates roughly to--suburbia. An SMSA may include both incorporated and

unincorporated places. About 230 SMSAs were defined for the 1970 Census and they have been combined for the data in this paper.

Urban places differ substantially in definition from SMSAs. To the U.S. Census Bureau, an urban place is any incorporated or unincorporated place of 2,500 or more. Rural places are the remaining population areas. High-density urban fringe areas are included within urban places whether incorporated or not, even though the individual places in an urban fringe may have fewer than 2,500. The rural farm or non-farm designations are determined from responses to questions on acreage and dollar sales of farm products.

In Table 6, the adult population of the country has been divided up in terms of three subdivisions of the metropolitan area definition. Roughly a third of the number of adults lives in each subdivision. However, under the urban/rural place definition, better than two-thirds of the adults live in urban places and the remainder live in rural places. About 10 percent of the persons in rural places live on farms. The scheme for the presentation of the information in Table 6 is similar to that for Table 3. The values given in the columns are participation rates, but you can convert the rates into person counts by changing them to decimals (divide by 100) and multiplying by the number of persons in the strata.

The central cities of SMSAs have a higher proportion of population who attend than do the outer ring areas of the SMSAs. However, the population base for central cities is smaller so there is not a lot of difference in the numbers of persons who participate and live in the suburban rings compared with the central cities. Persons who live outside metropolitan areas have substantially lower rates of participation compared to those living inside. For example, only 6 percent of people who live outside SMSAs attend live jazz music performances compared with 13 percent who live in the central city. These relationships hold fairly steady for the five activities shown in the table.

When we examine participation in terms of urban/rural place, differences show up between urban and rural places and for persons who live on rural farms that are more striking than the ones found in the three subdivisions in terms of metropolitan area. The rural farm participation rates are by far the lowest for attending live performances, watching on TV, listening to radio and listening to records. One exception is for performance of jazz music before the public, where the rates for rural farm and rural non-farm dwellers are the same--0.5 percent.

The breakdown of the U.S. into four regions follows the standard U.S. Census Bureau formula. The West region stands out as the region with the greatest participation rates for all activities except performance before the public. The South

region has the lowest participation rates for all activities except performance before the public. Since the South region has the largest population base, its number of persons attending leads the nation with the largest number of persons participating in each one of the jazz music activities even though the rates of participation may be the lowest.

Region*	Attend Live Performance	Watch on TV	Listen on Radio	Listen to Records	Perform before Public
Northeast	3,200,000	5,400,000	6,120,000	7,200,000	320,000
No. Central	4,200,000	7,560,000	7,140,000	8,400,000	250,000
South	5,000,000	8,400,000	8,400,000	8,400,000	620,000
West	3,800,000	7,680,000	6,720,000	7,680,000	190,000

*

Northeast	Connecticut, Maine, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont
North Central	Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin
South	Alabama, Arkansas, Delaware, District of Columbia, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, North Carolina, Oklahoma, South Carolina, Tennessee, Texas, Virginia, West Virginia
West	Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, Wyoming

The West region with its high participation rates (except for performance) shows up well even with its small population base. The West has more persons attending live performances, watching on TV, listening on radio, and listening to recordings than does the Northeast. The North Central region, with its second largest population base, is second in the number of persons attending live

performances and ties with the South for the largest number of persons listening to jazz music recordings.

Table 7 has information about the eight largest cities with comparative data for rates of participation in six different kinds of live performing arts events and attending art museums. As in Table 6, the participation rates can be converted into the populations that attended at least one performance in the 12 months before their interviews by converting the rates to a decimal and multiplying by the number of adults in the city. Here is how it works out:

New York City (combined)	1,300,000
New York City	700,000
New York City Suburbs	600,000
Los Angeles	900,000
Chicago	700,000
San Francisco Bay Area	600,000
Baltimore/Washington	400,000
Philadelphia	200,000
Detroit	500,000
Boston	200,000

The San Francisco Bay Area and Detroit have greater rates of participation than the other cities, but the three largest cities in terms of population base have the largest audiences in number of persons. New York City tops the list when the suburbs are included together with the five boroughs. Los Angeles is next, followed by Chicago. The difference between Chicago and New York City (combined) and Los Angeles is less than one might think from their respective population bases because Chicago has the greater rate of participation. The San Francisco Bay Area with its very

large rate of participation follows close behind Chicago and is the fourth ranked city in terms of numbers of persons attending a live jazz music performance.

Table 6

PLACE OF RESIDENCE AND JAZZ MUSIC PARTICIPATION
(Participation Rate)

Residence	Number of Persons	Attend Live Performances	Watch on TV	Listen on Radio	Listen to Recordings	Perform before Public
Full Adult Population	164,575,000	10%	18%	18%	20%	.8%
Metropolitan Area (SMSA)						
Central City of SMSA	44,225,000	13%	23%	23%	27%	.7
SMSA-Not Central City	66,438,000	11	18	19	20	.9
Not in SMSA	53,912,000	6	14	12	13	.6
Urban/Rural Place						
Urban	112,520,000	11	20	21	23	.9
Rural Farm	5,163,000	4	11	6	8	.5
Rural Non-Farm	46,892,000	7	13	12	13	.5
Regions						
Northeast	36,000,000	9	15	17	20	.9
North Central	42,000,000	10	18	17	20	.6
South	56,000,000	9	15	15	15	1.1
West	32,000,000	12	24	21	24	.6

Table 7

RATES OF PARTICIPATION IN LIVE ARTS EVENTS IN EIGHT LARGE CITIES

	Number of Persons 18+ Years* (thousands)	Sample Size	Jazz Music	Classical Music	Opera	Musical Plays / Operettas	Plays	Ballet	Art Museums
Full adult population	164,575	17,254	10%	13%	3%	19%	12%	4%	22%
New York City (combined)	12,926	1,168	10	14	7	31	20	8	26
New York City	6,190	473	12	15	10	32	23	11	28
New York City Suburbs	6,737	695	9	13	5	29	19	6	25
Los Angeles	8,325	916	11	13	4	24	15	5	25
Chicago	5,643	564	12	16	5	24	14	5	26
San Francisco Bay Area	4,026	487	15	15	4	26	13	6	32
Baltimore-Washington	3,973	394	9	14	3	26	16	7	34
Philadelphia	3,439	380	7	13	3	25	13	4	20
Detroit	3,155	327	15	16	6	26	13	2	21
Boston	2,935	382	8	17	4	22	16	7	30

*1980 Census of Population data is shown for the cities. The full adult population data is for 1982, the year of the Survey.

DOES THE JAZZ MUSIC AUDIENCE CROSSOVER THE AUDIENCES FOR THE OTHER PERFORMING ARTS?

Information about crossovers between different audiences is available from the Survey of Public Participation in the Arts because it is a general population survey that covers many arts activities. Crossovers can be studied with several different analytical techniques. Two techniques are used in this section and the results are presented in Tables 8 and 9.

The overlap of audiences between jazz performances and performances of five other types of performing arts is described in Table 8. In this table, the information should be read down the columns. There is a column for each of six performing arts. These art forms are also shown at the left side of the table. By going down each column, the percentage overlap can be read directly. For example, of people who attend jazz performances, 34 percent also attend classical/chamber music performances; 9 percent attend opera performances; 41 percent attend performances of musical plays/operettas; 31 percent attend non-musical plays; and 14 percent attend ballet performances.

Opera is an interesting art form to use as an illustration of the differences for the six performing art forms and to contrast with jazz performances for overlap. For example, 27 percent of opera attenders also attend jazz music performances. The reason that this overlap is so much greater than the 9 percent overlap of jazz performance attenders who also attend opera is that the audience size for jazz performances is very

much larger than the audience size for opera performances--about three times as large. So, the 9 percent for jazz performance attenders represents the same persons who comprise the 27 percent for opera performance attenders who also attend jazz performances. In other words, the number of people attending jazz performances and also attending the performances of another art form is the same as the number of people in the reverse overlap, but the proportions of the overlap can be different, depending upon the relative size of the two audiences.

Technicalities aside, Table 8 shows that the audiences for the six performing arts do overlap. Every combination shares some audience. The jazz music performance audience has its greatest overlap of 41 percent with the audience for musical plays/operettas and its smallest overlap is 9 percent with the audience for opera performances.

Table 9 makes use of a special statistical measure known as the Pearson's Correlation Coefficient. The numbers in the columns are not percentages, they are Pearson's r values for the combinations of the media activities listed on the left with the live performances shown at the tops of the columns. For example, the Pearson's r for attending live jazz music performances and watching jazz performances on TV is .260, and the Pearson's r for attending live jazz music performances and listening to opera recordings is .035.

Technically speaking, these correlation coefficients measure the degree to which the relationship between the two activities--one at the top and one at the side--can be represented by a straight line. They show whether attending a live performing arts event goes along, more or less, closely with one of the kinds of electronic media participation listed at the left side of the table. The range of possible values is +1.000 to -1.000. When the coefficient is positive, the two activities increase or decrease together; but if one activity should increase as the other one decreases, the coefficient shows this by the negative sign. The middle of the range is 0.000, and describes a relationship that is totally non-linear. Two activities with this neutral coefficient between them do not go along with each other with any consistency. In the real world, perfect straight line relationships rarely occur, so the values of coefficients are usually smaller than 1.000 (+/-). As a guide: correlations of .300 (+/-) to .399 (+/-) are 'substantial'; correlations of .200 (+/-) to .299 (+/-) are 'moderate'; and correlations of +.199 to -.199 are 'weak'. Because of the math involved, a change in coefficients from .000 to +.200 shows less change in closeness to a straight line than a change from +.200 to +.400.

The most substantial correlation in the entire table is that between attending live jazz music performances and listening to jazz music recordings. No other combination for jazz or any of

the other art forms is as substantial as a predictor that a person doing one of the activities will also do the other. Listening to jazz music records is a very substantial indication that the individual will also attend live jazz music performances. Listening to jazz music on radio is also a substantial indicator but not as strong as listening to recordings. Both are stronger than watching jazz performances on TV as predictors of attending live jazz music performances. These correlations apply in both directions.

All of the correlation coefficients for jazz participation via the media and attending live events other than jazz music performances are weak with the sole exception of attending art museums. Also, all of the correlations between attending live jazz music performances and participation via the media are weak except for the three media activities on jazz. What is interesting, however, is that all of these activities have positive correlations. In other words, all pairs will go up or down together.

The bottom row of the table shows the correlation between attending live events and the number of hours spent watching TV in general. These correlations are all negative. In other words, the more hours a person spends watching TV in general, the less likely that person is to attend any of the six performing arts events or art museums.

Table 8

OVERLAP OF JAZZ CONCERT ATTENDERS AND OTHER PERFORMING ARTS ATTENDERS

	Audience Overlap for Six Performing Art Forms					
Percent ALSO Attending:	JAZZ Performances	Classical/ Chamber	Opera	Musical Plays/ Operettas	Non-Musical Plays	Ballet
JAZZ Performances	(100%)	25%	27%	21%	25%	32%
Classical/Chamber	34%	(100%)	63%	38%	44%	58%
Opera	9%	15%	(100%)	10%	13%	23%
Musical Plays/Operettas	41%	54%	64%	(100%)	62%	64%
Non-Musical Plays	31%	41%	51%	39%	(100%)	50%
Ballet	14%	19%	32%	14%	18%	(100%)

Table 9

CORRELATIONS BETWEEN MEDIA ACTIVITIES AND ATTENDING LIVE EVENTS IN 1982
(Pearson's r)

	Attending Live Events						
	JAZZ Music	Classical Music	Opera	Musical Plays and Operettas	Plays	Ballet	Art Museums
JAZZ							
Watched on TV	.260	.170	.062	.151	.115	.102	.208
Listened on Radio	.322	.152	.053	.111	.145	.098	.203
Listened to Records	.351	.141	.013	.152	.155	.132	.229
Classical Music							
Watched on TV	.104	.293	.156	.223	.167	.151	.283
Listened on Radio	.153	.307	.144	.197	.200	.160	.302
Listened to Records	.176	.343	.149	.216	.206	.210	.343
Opera							
Watched on TV	.053	.260	.205	.157	.147	.102	.216
Listened on Radio	.100	.265	.233	.133	.168	.134	.223
Listened to Records	.035	.248	.234	.144	.141	.158	.186
Musical Plays/Operettas							
Watched on TV	.110	.240	.122	.255	.183	.118	.231
Listened on Radio	.045	.207	.163	.087	.117	.096	.214
Listened to Records	.102	.251	.163	.219	.176	.183	.289
Plays							
Watched on TV	.141	.228	.132	.257	.233	.161	.282
Listened on Radio	.086	.133	.115	.084	.132	.091	.176
Ballet							
Watched on TV	.166	.271	.158	.219	.178	.224	.273
Art Museums							
Watched TV Programs about things in museums	.133	.200	.106	.157	.125	.110	.293
Hours Spent Watching							
All TV	-.037	-.124	-.047	-.093	-.104	-.077	-.132

DOES THE PUBLIC WANT MORE OPPORTUNITIES TO ATTEND JAZZ MUSIC PERFORMANCES? WHAT BARRIERS ARE MENTIONED?

The survey interviewers asked people if they wanted to attend more live performances of jazz music than they had been able to attend in the 12 months preceding their interview. About 30,000,000 indicated that they would like to attend more often. This is nearly twice the 16,000,000 persons who indicated that they had attended a live jazz music performance in that time period. Table 10 reviews the answers to the questions about wanting to attend more than in the prior 12 months for six different performing arts activities. If everyone had attended as many of the performing arts events as they wanted to, then, for example, the 30,000,000 persons attending jazz music performances would have been the same as the number attending classical/chamber music performances. Musicals/operettas performances would head the list with an audience size of 54,000,000 persons. Non-musical plays would be second with an audience size of 40,000,000 persons.

The people who indicated that they wanted to attend more were asked what barriers prevented them from being able to attend as much as they wished. The responses regarding jazz music performances place the barrier of 'not enough time' first. It was cited by 39 percent of the persons who said they wanted to attend more jazz music performances. 'Cost' was cited second most often, by 31 percent. 'Not available' was cited third most often, by 22 percent. 'Too far to go' was cited

fourth most often by 13 percent. The percentages citing the barriers in Table 11 add up to more than 100 percent because it was possible to mention more than one barrier and the interviewers recorded every barrier that was mentioned by each person interviewed.

After having read to this point in the paper, it will not come as a surprise that the 18 percent of the full adult population who indicated they wished to attend more jazz performances is led by the youngest age group. In comparison with the overall average of 18 percent, 27 percent of the 18-24 year old group wanted to increase attendance; and 26 percent of the 25-34 year old group wanted to increase attendance. The proportions of each age group wanting to increase attendance becomes smaller with advancing age. The pattern of decreasing desire to attend more performances of jazz music with increasing age stands apart from the patterns for the other five performing arts and for art museums. These relationships are shown in Table 12. Opera performances have the reverse pattern to that of jazz music performances. The young age groups have the least desire to increase opera attendance and the oldest age group has the most. The remaining activities have another pattern. The proportions who want greater attendance of the other five activities generally increase towards the middle ages of life and then decline. Overall, the desire to increase attendance of the other five activities is fairly uniform with age, while jazz

music performances and opera performances stand apart in Table 12 and show decidedly strong age related tendencies.

The information in Table 12, suggests a forecast about the future. The 18-34 age group is by far the largest with over 67,000,000 persons. This group is part of the 'baby boom'. The desire for increased attendance by the baby boom group at jazz music performances is strikingly large in relation to the overall desire to increase attendance at jazz music performances. There are several other arts activities where the baby boomers also indicate very keen desire to increase attendance such as for musical plays/operettas, non-musical plays, and art museums. However, in these three activities, the proportionate increase that the baby boomers represent is not as large as it is for jazz music. If one assumes that baby boomers will adjust their attendance desires as they grow older and adopt attendance patterns similar to those reported by the older age groups, that implies moderate growth in jazz music audiences. Alternatively, if one assumes that the baby boomers are inherently different and will maintain their current participation preferences as they age, this will have a very different effect and jazz music concert attendance would benefit dramatically under the second assumption.

The following text table shows the age related jazz music performance attender potential in comparison with the age related demand for classical/chamber music performances and

opera performances. The data indicate the percent in each age group that desires to attend more and the numbers of persons these percents represent. These percentages and numbers of persons add across the rows and may not equal the totals because of rounding.

Want to Attend More Performances	Age Group			Total
	18-34	35-54	55-96	
Jazz	60% 18,000,000	28% 8,000,000	13% 4,000,000	100% 30,000,000
Classical/ Chamber	36% 11,000,000	38% 11,000,000	28% 8,000,000	100% 30,000,000
Opera	26% 4,000,000	38% 4,000,000	41% 5,000,000	100% 12,000,000

Turning next to the examination of the characteristics of people who want to attend more jazz music performances, it is possible to make several interesting observations. In Table 13, we see the large proportions of the younger age groups, as we have previously discussed, who want to attend more jazz music performances. These data contrast with the demographic data in Table 3 for the people who do attend. The general hypothesis based on other studies of leisure activities is that the people who do a certain thing are usually the same people who want to do it more often. However, the data for jazz music performance desires show that low education level groups and low income groups attend very little but do wish to attend more. For example, 15 percent of the group with household incomes under

$10,000 want to attend more, which is nearly double the 8 percent that actually attends. The example can also be made for the lower education levels, where 1 percent of the group whose highest educational attainment is grade school are attenders, but 7 percent of this group wants to attend. Other examples are: 4 percent of the group with some high school education does attend, but 12 percent of this group wants to attend; and 7 percent of high school graduates attend, while 18 percent of high school graduates wish to attend. So, the potential for increasing the size of the audience for live jazz music performances comes not only from young persons but also from persons at the lower education levels and from low income households.

In terms of residence inside or outside of a metropolitan area, the proportions of persons who would like to attend more is about double that of those who are actually attending for each of the three SMSA subdivisions. Furthermore, the distribution of desire to increase attendance in relation to urbanicity is about 10,000,000 persons who reside in central cities of SMSAs, about 13,000,000 persons in SMSAs but outside the central city, and about 7,000,000 persons outside SMSAs.

Table 10

POPULATION THAT WANTS TO ATTEND MORE LIVE PERFORMANCES

	Want to Attend More	Actual Attenders in Prior 12 Months
JAZZ	30,000,000	16,000,000
Classical/Chamber	30,000,000	21,000,000
Opera	12,000,000	5,000,000
Musicals/Operettas	54,000,000	30,000,000
Non-Musical Plays	40,000,000	20,000,000
Ballet	19,000,000	7,000,000

Table 11

BARRIERS MENTIONED BY PERSONS WHO SAID THEY WANTED TO ATTEND JAZZ PERFORMANCES MORE OFTEN

Barrier	Rank	Percent Citing Barrier
Not enough time	1	39%
Cost	2	31
Not available	3	22
Too far to go	4	13
Procrastination	5	10
Physical handicap	6	9
Transportation/traffic problem	7	8
Babysitter/childcare problem	8	7
No one to go with	9	6
Age or health problem	10	3
Poor quality of available performances	11	3
Fear of crime	12	2
Prefer to watch TV	13	2
Feel uncomfortable	14	2
Other*	na	5

*Includes: Lack of knowledge of performances; Don't go out at night; Performance times are not convenient; etc.

Table 12

AGE AND THE DESIRE TO INCREASE ATTENDANCE AT PERFORMING ARTS EVENTS AND ART MUSEUMS

Age Group	Number of Persons	JAZZ Music	Classical Music	Opera	Musical Plays / Operettas	Plays	Ballet	Art Museums
Full Adult Population	164,575,000	18%	18%	7%	33%	25%	12%	31%
18-24 yrs.	28,641,000	27	12	3	28	23	12	32
25-34 yrs.	38,622,000	26	19	6	35	30	13	40
35-44 yrs.	27,471,000	17	22	8	36	28	12	33
45-54 yrs.	22,267,000	16	23	10	38	28	13	29
55-64 yrs.	21,995,000	10	18	9	33	22	10	25
65-74 yrs.	15,949,000	8	16	10	28	17	10	22
75-96+ yrs.	9,630,000	5	17	12	25	14	11	18

Table 13

CHARACTERISTICS OF PEOPLE WHO WANT TO ATTEND MORE JAZZ MUSIC PERFORMANCES

Characteristic	Number of Persons	Want to Attend More	
Full Adult Population	164,575,000	18%	30,000,000
Did attend in previous 12 months	16,000,000	56	9,000,000
Did not attend in previous 12 months	144,000,000	14	20,800,000
Household Income:			
Under $5,000	14,018,000	15	2,100,000
$5,000-$9,999	22,522,000	15	3,400,000
$10,000-$14,999	25,995,000	15	3,900,000
$15,000-$24,999	41,981,000	19	8,000,000
$25,000-$49,999	38,060,000	24	9,100,000
$50,000 and over	7,518,000	20	1,500,000
Not ascertained	14,481,000	12	1,700,000
Age:			
18 - 24	28,641,000	27	7,700,000
25 - 34	38,622,000	26	10,000,000
35 - 44	27,471,000	17	4,700,000
45 - 54	22,267,000	16	3,600,000
55 - 64	21,995,000	10	2,200,000
65 - 74	15,949,000	8	1,300,000
75 - 96	9,630,000	5	500,000
Sex:			
Male	77,537,000	20	15,200,000
Female	87,038,000	17	14,400,000
Education:			
Grade school	18,792,000	7	1,300,000
Some high school	21,285,000	12	2,600,000
High school graduate	61,709,000	18	11,100,000
Some college	32,057,000	23	7,400,000
College graduate	17,155,000	27	4,600,000
Graduate school	12,361,000	26	3,200,000
Race:			
Black	17,470,000	31	5,500,000
White	143,355,000	17	23,700,000
Other	3,750,000	13	500,000
Location of Residence:			
Central city of SMSA	44,225,000	23	10,200,000
SMSA, outside central city	66,438,000	19	12,600,000
Not in SMSA	53,912,000	13	7,000,000

HOW MANY PERSONS LIKE JAZZ MUSIC?

The people who attend jazz music performances, participate via the media, play jazz music, and say that they want to increase their attendance at live performances are persons who probably like jazz music. But these indicators of participation and the desire to increase attendance at live performances are not exact indicators of the public that likes jazz music.

The Survey of Public Participation in the Arts asked people to select the musics they like and musics they like best of all from a list that was shown on a flashcard. If a music was mentioned that was not on the flashcard, the interviewer recorded the information on the questionnaire. The musics on the flashcard and the other musics mentioned are listed in Table 14. The responses are that 26 percent of American adults in 1982 said they like jazz music. This is about 43,000,000 persons; about 10,000,000 less than the unduplicated audience number in Table 1. Three percent said that they liked jazz music best of all and that is about 5,000,000 persons. Evidently, some people attended or participated via the media that do not really like jazz music. Perhaps they were being sociable and went along with friends, or perhaps they were just trying it out. There may also be an explanation in the differences of survey procedure that were followed. In all of the audience participation questions the respondents used their own definitions of jazz. However, in the preference questions

respondents selected from a list. The selection process may have had the effect of narrowing the range of music that was included in the answer for jazz.

Jazz ranks eighth on the list in terms of the numbers of persons who said they like it. At the top of the list, country-western music was cited by 58 percent of the adult population or 96,000,000 persons and is the favorite music of 23 percent or 38,000,000. Mood/easy listening is second, followed by hymns/gospel, and rock. Classical/chamber music was liked by 28 percent or 45,000,000 persons. This is only slightly greater than the preference for jazz music. However, 7 percent (11,000,000) said that they like classical/chamber music best of all, while 3 percent (5,000,000) said that they liked jazz music best of all.

Soul/rhythm/blues was one of the music genre on the flash-card. The yes answers for this music were between those of classical/chamber music and jazz music. It is possible that some people confused soul/rhythm/blues with jazz or use the terms interchangably. To explore this possibility, we made a cross-tabulation to see how many persons responded positively for both of these musics. The results show that 60 percent of the people who said they like soul/rhythm/blues music also said that they liked jazz music and 61 percent who said that they liked jazz music also said that they liked soul/rhythm/blues music. We also found that the unduplicated number of persons

who like these two musics (but not necessarily both of them) was 37 percent, or a little over 60,000,000 persons.

The last three rows on Table 14 also tell us some important facts about music preferences. Two percent of the public said they liked all types of music and 78 percent responded that they like several types of music on the list. The large group of 78 percent is reflected in the double counting that causes the first column of percentages to add to well over 100 percent. The last row in the table represents the public that is unable to specify any single music genre as its favorite. This 9 percent or about 12,000,000 people who like several different musics so well that they cannot name one as their favorite.

Table 14

JAZZ MUSIC IN THE SPECTRUM OF MUSIC PREFERENCES

	Like		Like Best	
	Percent	Population	Percent	Population
Country-western	58%	96,000,000	23%	38,000,000
Mood/Easy Listening	48	79,000,000	14	22,000,000
Hymns/Gospel	36	59,000,000	11	18,000,000
Rock	36	58,000,000	15	24,000,000
Big Band	32	53,000,000	6	9,000,000
Classical/Chamber	28	45,000,000	7	11,000,000
Soul/Rhythm/Blues	27	44,000,000	5	7,000,000
JAZZ	26	43,000,000	3	5,000,000
Folk	25	41,000,000	1	2,000,000
Bluegrass	24	40,000,000	1	1,000,000
Operettas/Musicals/Show Tunes	23	38,000,000	2	4,000,000
Barbershop	14	24,000,000	0.3	1,000,000
Opera	10	16,000,000	0.6	1,000,000
Others (mostly ethnic music types)	2	3,000,000	0.6	1,000,000
Like all types	2	3,000,000	n.a.	n.a.
Like several types	78	129,000,000	n.a.	n.a.
No favorite type	n.a.	n.a.	9	12,000,000
			98.5*	156,000,000*

*Sums do not total 100 percent or 164 million because of rounding.
n.a. = not applicable.

WHAT ARE THE CHARACTERISTICS OF THE PEOPLE WHO LIKE JAZZ MUSIC?

The survey questions about musics liked brought out positive responses from fewer persons for jazz music than the unduplicated audience who indicated some kind of participation such as attending live performances, watching on TV, listening to radio, or listening to jazz music recordings. Therefore, there may be some differences in the characteristics of the people who say they like jazz music and those who make up the audience. In Table 15, we can examine the characteristics of the adults who said they like jazz music. This table is in the same format as are the ones for the persons who participate as audiences (Table 3), perform jazz music (Table 4), and want to attend more jazz music performances (Table 13).

Comparing the four tables shows that the participation rates are similar overall for the four tables of key demographic characteristics. But there are several differences. The persons who said that they like jazz music are not as concentrated in the younger age groups as are attenders of live performances and performers of jazz music. This can be interpreted to mean that many people continue to like and enjoy jazz music after they have reached the older ages when they are no longer active as live audiences or performers. They can continue to participate via TV, radio and recordings, and the data tends to support this possibility.

An analysis of the correlation between musics liked and attending jazz music concerts (again using Pearson's r) is in Table 16. The coefficients show us the correlations between liking the various musics and the likelihood of attending jazz music concerts. It is not surprising to see that the correlation coefficient for liking jazz music and attending jazz music concerts is .315, the highest of all of the coefficients. Second strongest is soul/rhythm/blues which has a coefficient of .210. The third music, with a considerably weaker coefficient of .135, is rock; followed by coefficients of .126 for operettas/musicals/show tunes, and of .119 for classical/chamber music. Country-western and hymns/gospel have negative correlations, so liking these musics and going to jazz music concerts tend to increase in the opposite directions (if one goes up, the other goes down).

In a complex mathematical modeling study conducted by the Survey Research Center of the University of Maryland with these same data, Varimax Rotated Factor Matrices were used to find the musics whose fans tend to correlate most strongly with each other. Three strongly correlated music groups were identified. The group that included jazz also included soul/rhythm/blues, and rock. A second group included classical/chamber, opera, operettas/musicals/show tunes, and big band. The third group included country-western, bluegrass, folk, and barbershop. The particular matrix that showed jazz, soul/rhythm/blues, and rock

as strongly correlated also showed that the weakest correlations with these three musics were opera, barbershop, and hymns/gospel. These findings go along closely with the Pearson's r coefficients shown in Table 16. For example, hymn/gospel and country-western musics have negative Pearson's r correlation coefficients, which means that liking these musics is opposed to the tendency of attending jazz music concerts. Liking opera, on the other hand, has a positive Pearson's r but it is weak.

The clues from the Varimax Rotation Factor Matrix analysis and the Pearson's coefficient correlation analysis suggest that we look for explanations in the age groups and education levels of the various music preference groups. In Tables 17 and 18, the proportions of persons liking the selected musics are displayed by the age group characteristic and by the educational level characteristic. We find tendencies that confirm the correlations of the Pearson's r and the Varimax analyses. For example, jazz, soul/rhythm/blues, and rock musics have very strong followings in the younger age groups but the proportions of persons that like them decline with increasing age. In this respect, these musics differ strongly from country-western, which also has a strong following among the younger age groups, but the proportion of persons who like this music remains roughly constant across all of the age groups.

In general, we find three patterns by age groups for persons liking the various musics. The first pattern is that of liking

jazz, soul/rhythm/blues, and rock. In this pattern, persons liking the musics are young and the proportion of persons liking the music declines with increasing age. The oldest age groups have relatively small proportions of persons who like these musics. In the second pattern, the proportions of persons in the various age groups who like the musics increases from a moderate level for the youngest groups to a peak level in the middle age groups and then decline slightly for the oldest age groups. In this pattern, we find classical/chamber, operetta/ musicals/show tunes, big band, country-western, bluegrass, mood/easy listening, and folk music. The third pattern is the opposite of the first pattern; the youngest age groups are least likely to like the musics but the proportion of persons who like the musics increases in each age group up to and including the oldest age group. The musics in this third pattern are opera, barbershop, and hymns/gospel.

The relationship between liking the various musics and highest educational level attained is the subject of Table 18. Here we can also group the musics into three broad patterns. In the first pattern, the proportion of persons liking the musics increases as the level of educational attainment goes up. This pattern includes jazz, classical/chamber, opera, operettas/ musicals/show tunes, big band, mood/easy listening, and folk music. A common characteristic of the musics in this group is that the proportion of persons liking them is greatest among college graduates and graduate school attenders.

The second pattern includes the musics where the proportion of persons liking them increases towards middle education levels but then declines, but overall are about equally liked at all education levels. These musics include country-western, barbershop, bluegrass, and soul/rhythm/blues. In the third pattern, we are left with only hymns/gospel. The pattern for this music is quite different in terms of the educational levels of persons who say they like it. For hymns/gospel, the highest proportion of persons who say they like it are in the group whose top educational attainment is grade school. From that educational level, the proportion of persons who like hymns/gospel declines and is lowest for the group of persons who have graduated from college. It would be a mistake, however, to say that hymns/gospel is a music that is not appreciated by persons with high educational levels, because these are large numbers of persons who like hymns/gospel who have graduated from college or attended graduate school even though their proportion is smaller.

Two of the characteristics that show wide ranges in liking jazz music are education and race. For education, 10 percent of the audience with a grade school educational level said that they liked jazz music, but 44 percent of the persons with a graduate school educational level said that they liked jazz music. This is a difference of nearly four and one-half times in the range of these two subdivision of educational level. Under the race characteristic, the proportion of differences are

not so great as for education. They range from 24 percent for persons of the white race subdivision to 42 percent for persons in the Black race. However, the actual number of persons works out to be 34,400,000 for persons in the white race and 7,300,000 in the Black race. In our final table (Table 19), we will once again take on a high statistical risk and push our data to the point where we no longer have enough cases to make estimates for all of the combinations of race and educational level. The table shows that roughly 10 to 20 percent more persons of the Black race like jazz music than do persons of the white or other races at every level of educational attainment. Nevertheless, persons from the white race dominate the numbers of persons who like jazz music in total through sheer weight of greater population. What is clear is that persons who like jazz music are to be found in large proportions in all of the races. Furthermore, the pattern of increasing proportions of persons who like jazz music with each step up in education level holds for all of the races as well.

Table 15

KEY DEMOGRAPHIC CHARACTERISTICS OF ADULTS
WHO LIKE JAZZ MUSIC

Characteristic	Number of Persons	Percent Who Like Jazz	Number of Persons
Full Adult Population	164,575,000	26%	42,800,000
Household Income:			
Under $5,000	14,018,000	22	3,100,000
$5,000-$9,999	22,522,000	21	4,700,000
$10,000-$14,999	25,995,000	22	5,700,000
$15,000-$24,999	41,981,000	26	10,900,000
$25,000-$49,999	38,060,000	29	11,000,000
$50,000 and over	7,518,000	44	3,300,000
Not ascertained	14,481,000	26	3,800,000
Age:			
18 - 24	28,641,000	32	9,200,000
25 - 34	38,622,000	33	12,700,000
35 - 44	27,471,000	23	6,300,000
45 - 54	22,267,000	27	6,000,000
55 - 64	21,995,000	23	5,100,000
65 - 74	15,949,000	17	2,700,000
75 - 96	9,630,000	8	800,000
Sex:			
Male	77,537,000	29	22,500,000
Female	87,038,000	24	20,900,000
Education:			
Grade school	18,792,000	10	1,900,000
Some high school	21,285,000	16	3,400,000
High school graduate	61,709,000	23	14,200,000
Some college	32,057,000	35	11,200,000
College graduate	17,155,000	40	6,900,000
Graduate school	12,361,000	44	5,400,000
Race:			
Black	17,470,000	42	7,300,000
White	143,355,000	24	34,400,000
Other	3,750,000	30	1,100,000

Table 16

CORRELATION BETWEEN MUSICS LIKED AND ATTENDING JAZZ MUSIC CONCERTS
(Pearson's r)

Positive Correlations		Negative Correlations	
JAZZ	.315	Hymns/Gospel	-.013
Soul/Rhythm/Blues	.210	Country-western	-.063
Rock	.135		
Operettas/Musicals/Show Tunes	.126		
Classical/Chamber	.119		
Big Band	.088		
Folk	.062		
Mood/Easy Listening	.061		
Opera	.059		
Bluegrass	.052		
Barbershop	.028		

Table 17

PROPORTION OF PERSONS LIKING THE SELECTED MUSICS BY AGE GROUPS

	18-24	25-34	35-44	45-54	55-64	65-74	75-96
Liked More by Younger Age Groups							
JAZZ	32%	33%	23%	27%	23%	17%	8%
Soul/Rhythm/Blues	32	36	26	26	20	16	5
Rock	75	56	33	13	8	5	2
About Equally Liked by All Age Groups							
Classical/Chamber	17	28	32	31	34	26	23
Operettas/Musicals/Show Tunes	15	19	29	39	29	24	19
Big Band	16	21	31	45	52	50	27
Country-western	51	56	66	63	58	59	47
Bluegrass	20	28	28	25	26	21	11
Mood/Easy Listening	42	49	53	56	52	44	13
Folk	14	26	29	30	26	26	20
Liked More by the Older Age Groups							
Opera	3	5	10	15	14	14	16
Barbershop	5	7	12	20	23	27	23
Hymns/Gospel	21	28	38	41	46	50	55

Table 18

PROPORTION OF PERSONS LIKING THE SELECTED MUSICS BY THE HIGHEST EDUCATIONAL LEVEL THEY ATTAINED

	Grade School	Some High School	High School Graduate	Some College	College Graduate	Graduate School
Liked More at Higher Levels						
JAZZ	10%	16%	23%	35%	40%	44%
Classical/Chamber	10	15	21	34	47	61
Opera	5	7	7	10	16	23
Operettas/Musicals/Show Tunes	6	11	20	30	40	45
Big Band	10	28	31	35	43	47
Mood/Easy Listening	18	33	49	60	63	61
Folk	13	18	21	30	36	47
Rock	9	22	39	47	46	37
About Equally Liked at All Levels						
Country-western	53	66	62	54	48	49
Barbershop	12	13	13	16	17	18
Bluegrass	18	22	23	26	31	32
Soul/Rhythm/Blues	10	21	25	36	34	33
Liked More at Lower Levels						
Hymns/Gospel	48	43	34	33	29	32

Table 19

PERSONS WHO LIKE JAZZ MUSIC
BY RACE AND HIGHEST EDUCATIONAL LEVEL THEY ATTAINED

		Grade School	Some High School	High School Graduate	Some College	College Graduate	Graduate School
Population That Likes Jazz Music	26% (42,800,000)	10% (1,900,000)	16% (3,400,000)	23% (14,200,000)	35% (11,200,000)	40% (6,900,000)	44% (5,400,000)
Black	42% (7,300,000)	18% (600,000)	31% (1,000,000)	49% (3,100,000)	60% (1,700,000)	50% (500,000)	65% (400,000)
White	24% (34,400,000)	7% (1,200,000)	14% (2,600,000)	20% (10,600,000)	33% (9,300,000)	41% (6,200,000)	43% (4,800,000)
Other	30% (3,750,000)	* *	* *	19% (200,000)	41% (300,000)	39% (300,000)	42% (200,000)

*sample too small for estimate

H A R O L D H O R O W I T Z

Biographical Notes

Harold Horowitz, Director of Research for the National Endowment for the Arts since 1975, manages an active research agenda of studies related to artists, arts organizations, and audiences throughout the United States.

Under his direction, the National Endowment for the Arts has put into place a continuing Survey of Public Participation in the Arts. This paper, prepared by Harold Horowitz for National Jazz Service Orgnization, reports the findings related to the American jazz music audience from the Survey conducted in 1982.

The continuing Survey of Public Participation in the Arts and this publication, The American Jazz Music Audience, are examples of Harold Horowitz's concern that creative products have practical application for consumers. He uses the vehicle of research and information to bridge the gap between products and consumers. In this case, the art form — jazz and the audience.

Harold is an architect with a B.A. Degree in Architecture from the Institute of Design of the Illinois Institute of Technology, Chicago, 1950; and a Masters in Architecture from the Massachusetts Institute of Technology, Cambridge, 1951. He studied with such Masters as R. Buckminster Fuller, Laslo Moholy-Nagy, Gyorgy Kepes, and Burnham Kelly. He is a registered architect in New Jersey and Maryland and a Corporate Member of the American Institute of Architects.

As a humanist, Harold Horowitz has balanced his career between the arts and science which has kept him on the cutting edge of the creation and application of new technology at: Massachusetts Institute of Technology, Cambridge, 1951-52; the architectual firm of Outcault, Guenther and Associates, Cleveland, 1952-53; Southwest Research Institute, Princeton, 1953-55; National Academy of Sciences—National Research Council, 1955-63; National Science Foundation, 1963-75, and the National Endowment for the Arts, Washington, D.C., 1975 to present.

Harold is a musician, guitarist; visual artist, photographer; and collector of original prints and crafts. Many works from his collection have been exhibited at the National Museum of American Art and at the National Gallery of Art.

Harold Horowitz's love for jazz music stems from his early life in Chicago where he lived a short walk from several jazz clubs on Howard Street and in The Loop. His continuing love for jazz music is now reflected in this contribution of information about the American jazz music audience to the jazz field.